

# LONE WOLF AND CUB

子狼成雅

VOLUME 11

## TALISMAN OF HADES

By KAZUO KOIKE  
& GOSEKI KOJIMA



FMJW

子連水狼

# LONE WOLF AND CUB

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逆  
水  
狼

story  
**KAZUO KOIKE**

art  
**GOSEKI KOJIMA**



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**Lame Wolf and Calf Vail: TM: Tolkien and Middle**

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TALISMAN  
OF  
HADES

By KAZUO KOIKE  
& GOSEKI KOJIMA

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VOLUME

11

# A NOTE TO READERS

*Lone Wolf and Cub* is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

# LONE WOLF AND CUB



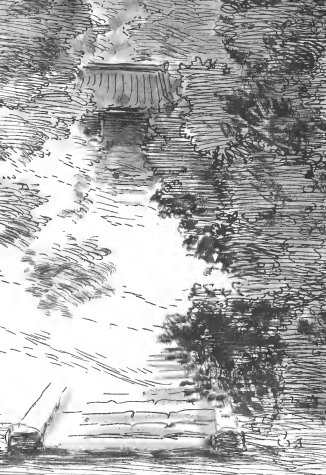
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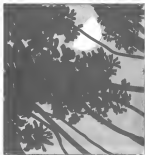
*the fifty-fifth*

# Talisman of Hades

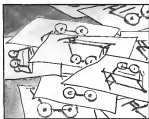


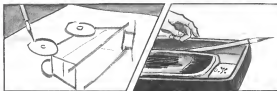


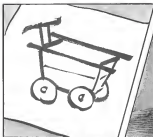






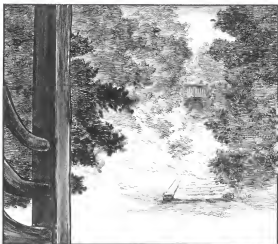


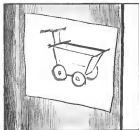












IT WAS A  
FATHER'S  
LAST,  
DESPERATE  
DANCE FOR  
FINDING HIS  
LOST  
SON.

FOR THIS DESTINED  
PARENT AND CHILD,  
THESE FLIMSY  
TALISMANS WERE  
THE ONLY  
COMMUNICATION  
LEFT THEM IN AN  
UNFORGIVING  
WORLD.



IF THE BOY SAW  
THEM, HE WOULD  
KNOW THE DART  
POINTED IN THE  
DIRECTION OF  
HIS FATHER.

AND SO THAT FATHER  
MOM POSTED PICTURES  
TO HIS CHILD. WHERE  
ONCE HE HAD PASTED  
THE TALISMANS OF  
ANYWHERE TO  
MATE IN CLANTS  
OF DEATH AND  
ASSASSINATION.

TRULY THEY  
WERE A FAMILY  
WITH NO  
TOMORROW.  
THEIR FUTURE  
DENIED THEM  
BY CRUEL  
DESTINY.





HE WAS ALSO A  
FATHER PURSUED  
BY THE JAGGED,  
AND ALL WHO  
SERVED THEM.

SWORDSMAN  
LAY IN WAIT  
WHEREVER HE  
TRAVELED,  
SHARPENING  
THEIR  
SWORDS IN  
ANTICIPATION

WORD HAD  
SPREAD OF  
BICH REWARDS  
FOR ANY WHO  
LAID THIS  
FATHER'S HEAD  
BEFORE THE  
YASUJI.

WHEREVER  
HE JOURNEYED,  
AT ANY TIME,  
THE FANGS OF  
ANOTHER  
STARVING WOLF  
MIGHT SNAP AT  
HIS HEELS.

THESE HOPEFUL  
TALISMANS  
WITH THEIR  
BLESSED PRIMITIVES  
OF A CHILD'S  
CART...



...MORE AS LIKELY TO SUMMON  
THE GODS AND DEITIES OF  
DEATH AND STEEL AS THEY  
WERE TO CALL A WANDERING  
CHILD BACK TO A FATHER'S  
SIDE. OF THIS HE HAD NO  
ILLUSIONS, AND YET...

HE WAS A FATHER WHO  
LIVED AT THE JUNCTURE  
OF THE SIX PATHS AND  
THE FOUR LINES, WHO  
HAD CHOSEN OF HIS OWN  
ACCORD TO WALK THE  
TORTUROUS PATH TO  
HELL. ALL HE HAD TO  
TRUST WAS THE WAY  
OF THE WARRIOR...  
*LIFE IN DEATH*



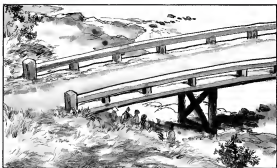
IT WAS A  
DECISION  
HE  
CHOSE.













































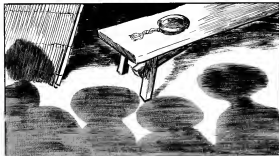


















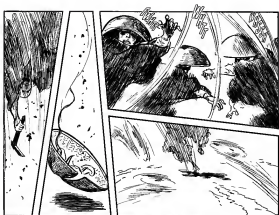












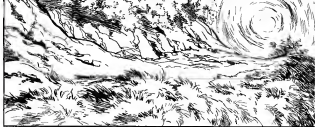
























SHANNY  
SCARED ME  
TO DEATH

YOU KNOW  
HE MAY BE  
RIGHT.



ABOUT  
WHATT?

OUR SOUL IS  
TO BET TO APD AS  
QUICKLY AS POSSIBLE.  
WE DON'T HAVE TIME  
TO WASTE.



AND  
BESIDES  
...

...IF HE REALLY WAS A  
THIEF OR A KILLER, HE WOULDN'T  
HAVE LEFT ANY WITNESSES ALIVE.  
HE RETURNED OUR SWORDS TO  
THEIR SCABBARDS, LEFT US  
IN THE SHADOW...

THERE'S  
SOMETHING ELSE  
GOING ON HERE!  
SOMETHING WORSE  
THAN WE CAN  
IMAGINE...



SO LET'S  
GET  
GOING!

WE'RE  
BOUND  
FOR THE  
SACHIMUKU!

RIGHT!!





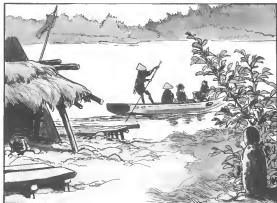


*the fifty-sixth*

# Ailing Star









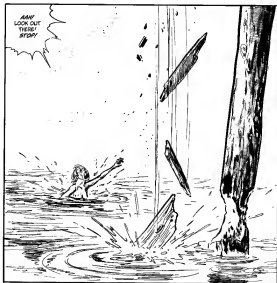




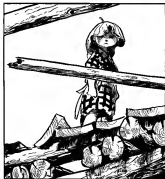


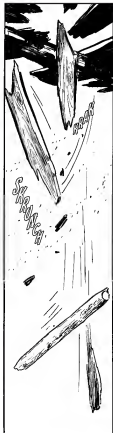




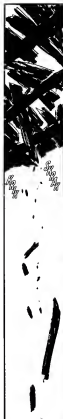








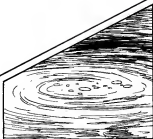




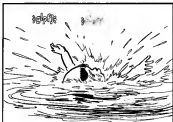








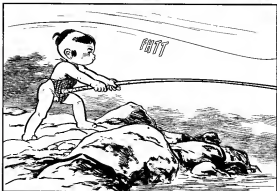


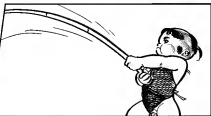




























MOM!  
WHAT KID  
YE GROW  
ABANDON?



OUR FAMILY  
NEXT TYPICALS.  
IT DID. MY MAN DIED  
YOUNG. MY POOR BOY  
SEASIDE JOINED  
THEIR FATHER...



"I KNOW  
THEY SAY  
ABANDON"

MOM!



THIS FILM'S  
OUR FILM!  
I WANT  
REVENGE!



IF ONLY...  
IF ONLY...



IF ONLY  
SEASIDE  
COME...  
COME HOME  
THE...

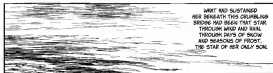


DAMNED ABANDON!  
WHERE'S HE GOT  
HIMSELF TO ABANDON...









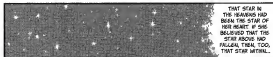
WRET HAD SUSTAINED  
HER BENEATH THIS CRUMBLING  
SKYLINE HAD BEEN THAT STAR  
THROUGH WIND AND RAIN,  
THROUGH DAYS OF SNOW  
AND SEASONS OF FROST,  
THE STAR OF HER ONLY SON.



A LONELY SOUL  
MUST FIND SOMETHING  
TO CLING TO, SOMEPLACE  
TO COME TO REST.  
BE IT A FLOWER,  
A SINGLE STONE...



FOR THE OLD WOMAN,  
THAT PLACE HAD BEEN  
THE STARS. SHE HAD  
TALKED TO THEM, CALLED  
OUT TO THEM. SHE HAD  
LIVED WITH THE VISION  
OF HER CHILD'S FACE  
IN THAT DUTTERING  
SKYSCAPE.



THAT STAR IN  
THE HEAVENS HAD  
BEEN THE STAR OF  
HER HEART. IF SHE  
BELIEVED THAT THE  
STAR ABOVE HAD  
FALLEN, THEN, TOO,  
THAT STAR WITHIN...



...WOULD  
FLICKER OUT  
AT LAST.









THE CHILD  
HAD STOOD  
BY THE DARK,  
RUBBING WATER  
FOR AN HOUR  
AND MORE,  
SEARCHING FOR  
HIS FATHER'S  
STAR.



BUT TONIGHT...  
THE STARS WERE  
HIDDEN WHERE HAD  
THEY GONE, HE  
WONDERED?



UNTI:  
THE PREVIOUS DAY,  
HE HADN'T BEEN  
KNOWING WHAT THEY  
WERE CALLED



HEY, BOSS!  
GOOD THING  
WE FOUND  
THIS FERRY  
BOAT, HURRY

HA!



































"IF LIFE  
WASN'T  
AFTER ALL  
I TOLD  
YOU!"



PER...  
PER ANP  
Y' WANT OUT  
THERE PER  
ANP















W-BOSS...?  
WHERE YA  
GOING...?



BACK  
I'M TURNING  
MYSELF IN

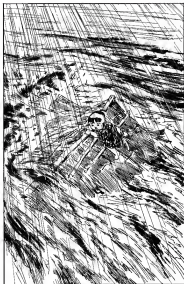
WH-  
HMM??

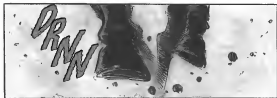


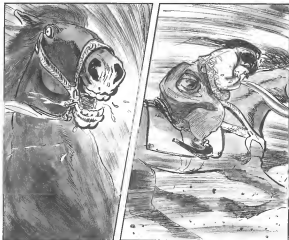
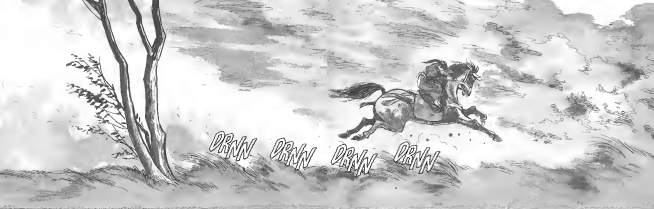


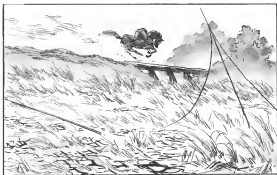
*the fifty-seventh*

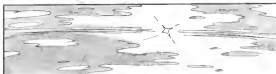
# Thirteen Strings









































I AM OBORI  
CHOSUKE,  
SOMESENI OF  
THE FORTY-SIX  
VILLAGES OF  
COMANIN!



FROM YOUR BEARING  
AND COMPOSURE I  
CAN SEE YOU ARE  
AN EXCEPTIONAL  
MAN



AND THUS I SEE  
YOU...PAUSE HERE,  
AND CONSIDER A  
HUMBLE  
REQUEST



WHAT MATTER  
CAN BE SO  
WEIGHTY THAT A  
SOMESENI WITH  
HIS OWN SWORD  
AND FAMILY NAME  
WOULD TOUCH HIS  
FOREHEAD TO  
THE EARTH...?



DEATH, SIR,  
MEANS DEATH,  
FOR THE FORTY-  
SIX VILLAGES AND  
SUBVANTY-SUBNT  
ADIVNRPD CITIZENS  
OF COMANIN!







TELL ME  
ALL.



FOR THE PAST FOUR YEARS,  
DROUGHT HAS BLIGHTED THE HARVEST  
ACROSS COAHUILA. STARVATION GAMES  
AT TOWNSMAN AND PEASANT ALIKE.  
NEEDLESS TO SAY, THE *HAN* COFFERS  
ARE NEARLY EMPTY.

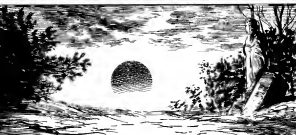


IN TIMES SUCH AS THESE,  
BOTH *HAN* AND CITIZENRY  
MUST WORK TOGETHER TO  
SURVIVE. THAT IS THE MEANING  
OF GOOD GOVERNMENT.

BUT DOES HIRALAYABE  
SEN, THE JOSEPH ELDER  
ENTRUSTED WITH THE *HAN*,  
UNDERSTAND THIS? NO? HE'S  
TURNED THE SCREWS EVEN  
FURTHER? FIRST HE ROLLED  
FORWARD THIS YEAR'S  
TITHES...









WHAT  
WOULD  
YOU ASK  
OF ME...?

ACCOMPANY  
ME. DESERVE THE  
MEETING.

IF ANYTHING SHOULD  
HAPPEN TO ME, YOU OF  
ALL MEN COULD FIGHT YOUR  
WAY TO FREEDOM. I WANT  
YOU TO TELL THE PEOPLE  
EVERYTHING THAT  
HAPPENS.

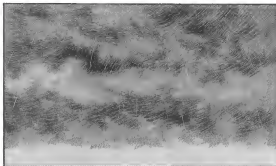
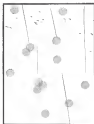










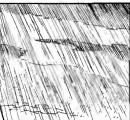












THIS  
RARE...

...IF ONLY  
IT HAD COME  
TWO MONTHS  
SOONER.



AGAINST  
GOD, THE  
POWER OF  
ARM IS A  
MYTHICAL  
THING

SCOURGE HARVESTS...  
DESPERATE FARMING...  
ALL IN THE HANDS OF  
HEAVEN WHO CAN  
DEFEY THE WILL OF  
NATURE



AND YET...WE  
JUST SURVIVE? GIVE  
NATURE AS BEST WE  
CAN, DO WHATEVER WE  
CAN TO CONTAIN THE  
DANGER.

THAT'S WHY WE USED  
DAMS AND AN IRRIGATION  
SYSTEM TO STABILIZE OUR  
HARVESTS THAT'S WHY WE  
NEED TO SWITCH FROM  
RICE TO POTATOES AND  
OTHER HIGH-YIELD  
CROPS.



FOR THE  
PEASANTS ARE  
ON THE BRINK OF  
STARVATION...  
DRIVEN TO  
DEATH'S  
DOOR...

BUT SUSPENDING  
THEIR TITLES WILL  
ONLY BRING TEMPORARY  
RELIEF. ANOTHER YEAR OF  
DROUGHT, AND THE FARMERS  
RETURN-- WORSE  
THAN EVER!



BOTH WE AND  
THE CITIZENRY  
WILL STARVE  
UNTIL JULY IS  
LOOT...

THE PEASANTS  
SAY NAH! THE  
SHORT-SIGHTED FOLKS!  
NAH! UNTIL A BROTHER  
HARVEST! WHY NAH,  
AT THE HEIGHT OF  
THE FLOODS!



BUT IS THERE ANY  
BROTHER? WE'LL HAVE A  
BETTER HARVEST NEXT YEAR!  
IT'S BECAUSE THIS DROUGHT HAS  
LASTED SO LONG THAT WE HAVE  
TO ACT NOW FOR A BETTER  
FUTURE, EARL! IF WE SUFFER THE  
AGONY OF HUNGERS TODAY! WE  
MUST TRANSFORM OUR  
AGRICULTURE!

THE PEASANTS  
CAN'T SEE IT, HOW  
COULD THEY? THEY'RE  
STRUGGLING EACH  
DAY TO GET BY  
AND YET...



...I WILL  
CONVINCE  
THEM! I'LL BRING  
THEM AROUND,  
BY FORCE IF  
NECESSARY!



APPARENTLY  
YOU FOLKS  
DON'T  
UNDERSTAND  
BROTHER!





I'VE ARRANGED  
THIS MEETING WITH  
DOORS CHOOSING  
TO COME HERE

TOMORROW THE  
FUTURE HANGS IN  
BALANCE. WE HAVE TO  
AVOID ALL CONFLICT  
WITH THE PEASANTS  
BEFORE THESE  
TALKS.



AND YOU DO  
RUN YOUR OWN  
AFFAIRS, AND  
SET THE ENTIRE  
COUNTRYSIDE  
ON EDGE!

YOU  
MURDER  
PEOPLE!

I'LL GIVE  
KOMAE A TONGUE-  
LASHING SHE'LL  
NEVER FORGET!  
BUT WHAT WERE  
YOU IDIOTS  
THINKING?



3-5887

WE  
HAVE NO  
EXCUSE...









WHY DON'T YOU  
PRACTICE YOUR  
ARTS LIKE A  
PROPER YOUNG  
WOMAN?

HMPH!  
I HAVE NO  
INTEREST  
IN SUCH  
FRIVOLOUS  
ARTS!



MASTERING  
SWORD AND  
SPRING, PRACTICING  
ARCHERY AND  
FOR TIMES OF  
CRISIS!

THAT'S  
THE DUTY OF  
A SAMURAI  
WOMAN!



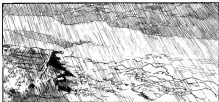
NONSENSE!  
KNOW YOUR STATION,  
CHILD! SO WHAT IF YOU CAN  
SIDE AND HAVE A SWORD?  
WHAT GOOD IS A WOMAN  
ON THE BATTLE-  
FIELD?



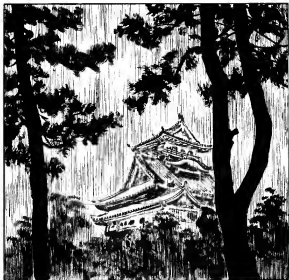
IF PITY CALLS,  
YOU SEND YOUR  
HUSBAND TO BATTLE  
WITH NO RESERVES! YOU  
DEFEND THE HEARTH  
AND HOME! THAT IS  
THE TRUE DUTY  
OF A SAMURAI  
WOMAN!

USE OF  
THE MARTIAL  
ARTS IS FOR MEN!  
MAYBE MASTER  
THE SKILLS MERELY  
TO SUPPORT THEIR  
HUSBANDS!

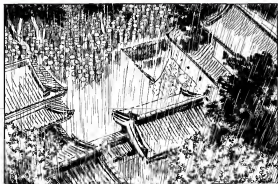


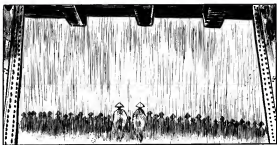
















WHO'S  
THAT MAN WITH  
OCHU...?



IT LOOKS  
LIKE A  
RONIN,  
SIR...

SO? YOU'VE Hired  
A STARVING WOLF FOR  
YOUR PROTECTION, TOOPY  
I LIKE THE LEGS AND LEGS!  
A PEASANT SHOULD MEET  
THE CASTLE WARDEN WITH  
DUE RESPECT. IF YOU'RE  
COUNTING ON NUMBERS  
AND THE SWORD FROM  
THE START...



NOW  
SHALL WE  
HANDLE HIM,  
SIR?

HONOR AND  
TRADITION ALLOW  
OCHU A SECOND,  
AROUND THE  
PALL

BUT,  
BETTER TO LET  
SOME WARELESS  
DOWN INTO THE  
CASTLE...WITH A  
SWORD AT HIS  
SIDE...



I DON'T  
CARE! WE  
CAN'T BE  
FLUSTERED  
BY THE RAGES  
OF ONE WILD  
DOG.

I MUST  
CONVINCE  
OCHI OF OUR  
COURSE. THAT  
COMES  
FIRST!





THIS IS A ~~PO~~THANNOY  
BATTLE SWORD. I HAVE  
SEALED IT WITH A KNOT OF  
MY OWN HAIR. I ASSUMED  
YOUR MEN HAD OBSERVED  
THIS, AND ALLOWED ME  
TO PASS.

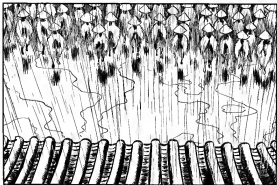








...AND  
REPORT IN  
FORM TO THE  
PEOPLE



















DAMN  
FIGHT, WILL  
YOU?



MY MISSION  
IS TO DISCOVER,  
AND REPORT TO  
THE PEOPLE.



I WILL NOT STOP  
YOU FROM KILLING  
DOOR-DONO. BUT I WILL  
REPORT EXACTLY WHAT  
HAS HAPPENED.



DISCREETLY  
HOW DARE  
YOU PICK THE  
JO-JOJO?



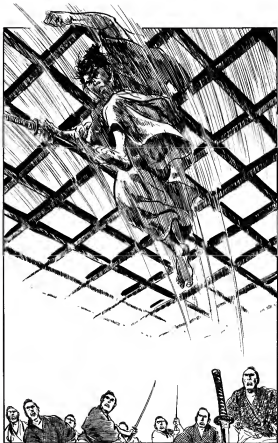


























IF YOU DIE  
LIKE A SAMURAI,  
I'LL FORGIVE YOU LIKE  
ONE. JOINER YOUR  
SWORD!

YOUR FLOY  
WON'T WORK ON  
SOMEONE WHO  
LIVES READY  
TO DIE!



PERHAPS NOT...  
YET EVEN IF IT  
WOULDN'T WORK ON  
FLOY, IT WORKS  
YOUR ARM!

IF FLOY DIES, THE  
FATE OF ODWARA IS  
SEALING AND AGRICULTURAL  
REFORM AND FIRST STEP  
TOWARD BETTER  
HARVESTS.

NO ONE  
WHO KNOWS  
THAT CAN LET  
YOU PERISH.



YOU CALL IT ODWARA TO  
NEGOTIATE WITH A BLADE, BUT WAS  
IT NOT COURAGE TO BRING US BEHIND  
THE IRON WALLS OF YOUR OWN CASTLE,  
AND SEND A TROOP OF WARRIORS  
AGAINST US?





THEN I  
UNDERSTOOD THE  
SUFFERING OF THE  
PEOPLE, AND THE  
THOUGHTS OF THE  
CASTLE.

AND AS THINGS  
STAND NOW, IT IS  
AS CLEAR AS A FIRE IN  
THE NIGHT. ANYMORE OF  
YOU WILL GIVE GROUND,  
AND ALL WILL END  
IN BLOODSHED.

THEN...  
WHAT DO YOU  
SUGGEST  
WE DO??

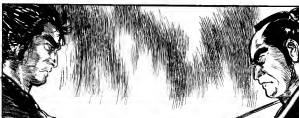


IF YOU  
WISH TO PLUCK  
THE ROASTED  
CHESTNUTS, YOU  
MUST STEP INTO  
THE FIRE.

MUST NOT  
YOU BOTH  
STAND IN THE  
OTHER'S SHOE?



TO  
PLUCK THE  
CHESTNUTS,  
STEP INTO  
THE FIRE..







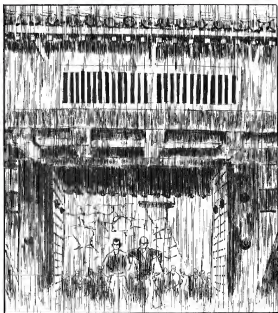




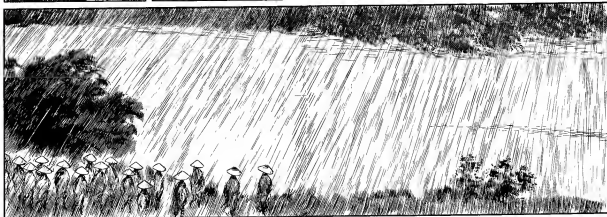














OHAYO, TOO.  
HE MOVED MY  
ARMOR WHEN HE  
VOLUNTEERED TO  
STAY BEHIND TO  
GUARANTEE MY  
SAFETY.

I AM IN YOUR  
DEBT, SIR. YOUR  
ADAPTATION AT THAT  
CRITICAL MOMENT...I  
FEEL LIKE I'D BEEN  
POCKETED WITH COLD  
WHITE.

NOW THE  
HARD PART  
BEGINS.



NOW TRUE.  
I MUST USE THIS  
OPPORTUNITY TO  
PERSUADE THE  
PEASANTS.

I'LL DO  
WHATEVER IT  
TAKES WE MUST  
BUILD ODAWARA'S  
FUTURE  
TOGETHER!







YOU PATHETIC  
COWARDS!



MY FATHER'S BEEN TAKEN  
HOSTAGE! THE  
PEASANTS' MOOD  
IS! DON'T YOU  
DARE! GARE!!

YOU CALL  
YOURSELVES  
SAMURAI? THE  
DEFENDERS OF  
CONWARA? IF THIS  
HAD BEEN A BATTLE,  
WHERE WOULD  
WE BE?



PARALYZED  
BY A KIMBLESS,  
BANNED ROMANTY  
HE WHEELED ALL  
OVER YOU!

HAVE  
THE GREAT  
COMWARA  
ARMORER?



KRAAE-SHAK  
YOU SPEAK  
RASHLY!

ARMITY?

YOUR FATHER  
THE JO-JOJWA-  
SAMA CHOSE TO  
GO OF HIS OWN  
FREE WILL. AS  
I, TOO, CHOOSE  
TO REMAIN.

COMWARA'S  
FUTURE LIES  
IN THE BALANCE,  
TEETERING BETWEEN  
LIFE AND DEATH.  
PLEASE...CALM  
YOURSELF.



S-SHAK!!

STILL ACTING TIDORRY,  
PEASANT SCUMPY! IF IT  
WEREN'T FOR MY FATHER'S  
ORDERS, YOUR HEAD WOULD  
BE FROM YOUR BODY  
THIS VERY INSTANT!

TAKE HIM  
AWAY!







I'LL BET HE'S ANHIMBARA! THE PEASANTS SOLD US OUT AND BETRAYED THE SHOGUNSHIP! THAT'S WHY HE CAME! TO SPY ON US!



DON'T YOU DARE!

IT...IT COULD BE TRUE...



HOW COULD FATHER BE SO GARRULOUS? HE LET THAT MAN FROCK HIM INTO SCAMS. HE'S PRACTICALLY A PEASANT!

YES! THAT EXPLAINS EVERYTHING!

DON'T IT!



I THINK KAME-SAMA'S RIGHT!

THERE'S NO REASON FOR HIM TO HELP THE PEASANTS!

BUT IF HE'S AN ANHIMBARA...



THAT PROVES IT! WE'LL JOIN THE PEASANTS AND RESCUE THE GO-JODAI!

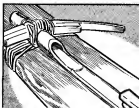
HE'S RIGHT!

EVERYBODY! PREPARE FOR BATTLE!



WHY?

YY KAME-SAMA...!!







PERFECT!

KANNE-SAMA!



TELL  
MY FATHER  
THAT I MISS  
SEE HIM.

WHAT DAUGHTER  
WONDERST? WORRY FOR  
HER FATHER'S SAFETY? SAY  
I WANT TO COMFORT HIM  
AFTER HIS LONG MEETINGS  
WITH SOME SOOTHING  
EDDO MUSIC!

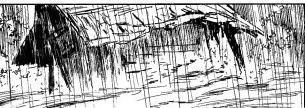
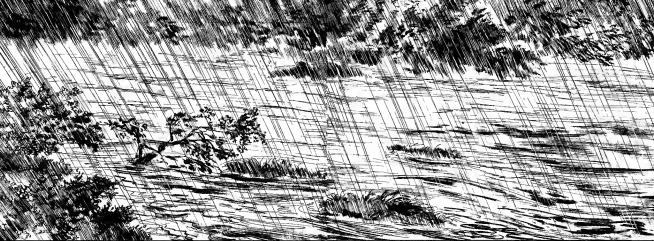


MY  
LADY!



NOW-UNDERSTAND?  
YOU WANT IN AMBUSH  
UNTIL I SHOOT? THEN  
CHARGE AND TAKE OUT  
THE PEASANTS!

YES, MY  
LADY!

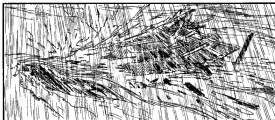
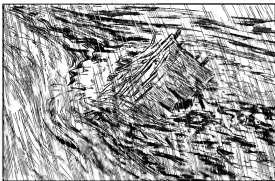


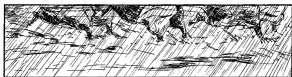




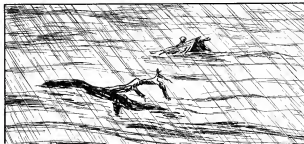








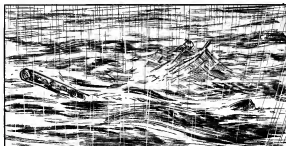






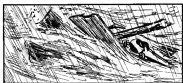


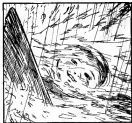


















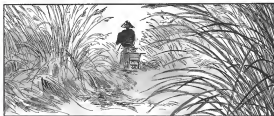


*the fifty-eighth*

**A  
Poem  
for the  
Grave**







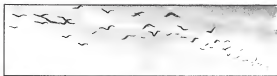












A dramatic black and white illustration of a stormy sea. The sky is filled with swirling, dark clouds, and the water is turbulent with large, white-capped waves. In the lower center, a small boat is being tossed by the waves. A person wearing a conical hat stands on the boat, leaning over the side. To the left, tall, dark reeds or grasses are in the foreground, their heads swaying. On the right, the thatched roof of a building is partially visible. The overall mood is one of peril and struggle against nature.

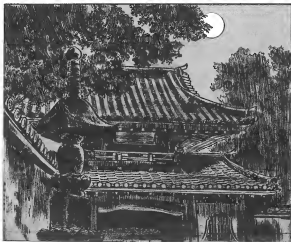
FATHER AND SON,  
DELICATE, TRULY  
THIS FATED PAIR  
WERE BOUND BY  
TIES BEYOND THE  
KEN OF MEN..



NOW THEY SET FOOT  
AGAIN ON THEIR JOURNEY OF  
ASSASSINATION AND REVENGE.  
LITTLE HAD CHANGED, EXCEPT THAT  
THIS NEW CHILD'S CART NO LONGER  
CONCEALED THE REPIATING RIFLE  
THAT HAD BEEN THE LIVING SPIRIT  
OF THE GUNSMITH SHIRODOME!

IN ITS PLACE,  
IT HELD THE *KARYO LETTER*,  
THE LETTER THEY HAD SEIZED  
ON THE BORDER ON  
LIFE AND DEATH

IT WAS  
THE FULL FLUSH  
OF AUTUMN...



IT'S OFFICIAL  
CORRESPONDENCE  
TO THE *ADJO* IN  
EDO FROM THE  
*KYOTO*  
*SHOSHIN*!

HE REPORTS  
ON THE AFFAIRS  
OF THE IMPERIAL  
COURT. FINDS NO  
CAUSE FOR  
CONCERN...  
MUL





HAD YOU  
SAID YOU THINK  
THERE'S SOME  
HAKKO SECRET  
HERE?

WE ENTERED  
THE JINNS OF  
DEATH TO GET  
THIS LETTER.



YET  
IT SEEMS  
PERFECTLY  
ORDINARY...



THEY'VE  
BEEN  
CALLED THE  
"HAKKO  
LETTERS"

I KNOW  
FOR A FACT  
THEY CONCEAL  
SOME VITAL  
SECRET OF THE  
OGA-HAKKO.



PERHAPS  
IT'S SPECIAL  
PAPER? HAVE  
YOU CHECKED  
FOR THAT?

I'VE TRIED FIRE,  
WATER, SALT, ACID,  
EXPOSING IT TO HEAT,  
SOAKING IT...  
NOTHING.



WELL,  
I'M  
AFTER  
IT...



EVEN SUCH  
A SCHOLAR AS  
YOU, HAKUO...? *IF*  
YOU WERE OUR  
FINAL HOP.



SO  
BE  
IT...

WHIT  
IN HAKUO AND  
IN ECHOO THERE'S  
A SECRETARY TO  
THE DWARF NAMED  
AKIKOSHIKI SHOMEI  
HE'S AN OLD, DEAR FRIEND,  
AND REMINDS  
SECRET JATTIES.

...THEY  
SAY THERE  
IS SOMETHING  
HE DOES NOT  
KNOW



I SHALL  
WRITE YOU AN  
INTRODUCTION  
TRY THERE.

I CANNOT  
THANK YOU  
ENOUGH.



NOW  
WELL HE  
SLEEPS

IF ONLY  
HIS MOTHER  
COULD SEE  
HIM...









IT WAS THE  
FIRST TIME THE BOY  
HAD PRAYED AT HIS  
MOTHER'S GRAVE.



BUT DID HE  
REALIZE HIS  
MOTHER'S SPIRIT  
SLEPT IN THE EARTH  
HERE WHERE HE  
BOWED HIS HEAD...  
OR NOT?



HIS FATHER  
WOULD TELL  
HIM NOTHING.

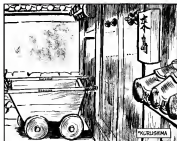












OF COURSE  
I'LL DO  
ANYTHING  
FOR ONE  
RECOMMENDED  
BY THE **WALDO**

YET IT  
PUZZLES ME THAT  
THIS LETTER FROM  
HIM LEAVES OUT YOUR  
NAME. IT CALLS YOU  
AN ACCOMPANANCE,  
NOTHING MORE

I  
KNOW IT'S  
**IRRESOLVABLE**  
FORBIDS  
US.



SHOULD I **REVEAL**  
OUR IDENTITY,  
IT MIGHT BRING  
FRODO DOWN  
UPON YOUR HOUSE.



PLEASE  
UNDER-  
STAND



THERE MUST BE  
SOME **EXTRAORDINARY**  
CIRCUMSTANCES...YET IF THE  
**WALDO** SAYS, HOW CAN I  
REFUSE? SO-WHAT WOULD  
YOU LIKE ME TO INSPECT?



















ANYTIME  
THE MARCH WILL  
PLAY YOU'LL BE  
TAKING THE  
HONORED LIFE  
FOR YOURS!

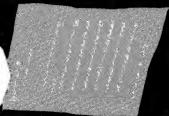








ARE  
YOU FAMILAR WITH  
PHOSPHORESCENT  
LICHENS? I BELIEVE  
SOMETHING OF THAT  
NATURE HAS BEEN  
ADDED IN WITH  
THE SOAM!



SOME LICHENS  
SEEM TO GLOW  
BUT BY REFLECTION  
ONLY. THIS ONE IS  
TRULY PHOSPHORESCENT,  
ABSORBING LIGHT  
AND GIVING  
IT LATER



TEXT THAT  
ABSORBS LIGHT  
IN A BRIGHT PLACE,  
AND GIVES IT IN THE  
DARK, A KIND OF MEMORY  
ANYWAY, YOU  
COULD SAY





A  
WONDERFUL  
INNOVATION  
NONE...



AND YET...  
WHAT I DON'T  
UNDERSTAND IS  
THE *POUNCE*. YES,  
YOU CAN READ IN THE  
DARK, BUT WHAT  
DIFFERENT GOOD  
IS IT?



THERE'S  
NOTHING IN  
THIS LETTER  
THAT REQUIRES  
SECRECY AT  
ALL.

WHY DOES  
THE KYOTO  
SHOGUN USE  
SUCH UNUSUAL  
INK?

BECAUSE  
HE DOESN'T  
KNOW HE'S  
USING IT.



WHY??



THE *YAKUZA*  
ARE BEHIND THIS. NO  
DOUBT THEY'VE SWITCHED  
THE INK OF THE SHOGUN'S  
JEREMY OF GORRA CASTLE, AND  
EVERY KEY OFFICIAL IN THE  
SHOGUNATE. THEY ALL USE  
THIS INK WITHOUT  
KNOWING IT.



BUT...  
WHY??

THE DAY  
WE FIND THE  
ANSWER IS THE  
DAY WE FACE THE  
YAKUZA, ONCE AND  
FOR ALL.







THE FIRE BROKE OUT  
WITHOUT WARNING. JUST A  
SMALL BLAZE IN THE BARRACKS  
NEAR THE GATE OF THE PAIRI KHEP,  
BUT THE HOWLING WINDS THAT DAY  
FANNED IT AROUND. IT LEAPT THE WALLS  
AND SPREAD TO THE KHEP AND THE  
SECOND FORTIFY. THEN THERE  
WAS NO STOPPING IT.





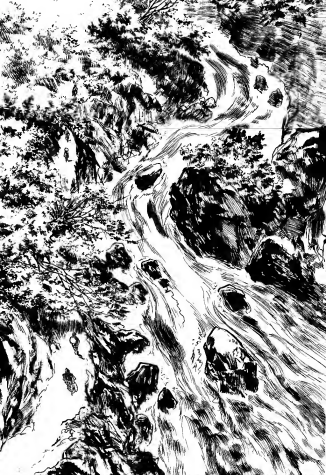
FALL BACK!  
BAGGERS!  
EVERYONE FALL  
BACK!

B-OUT, SAK!  
THE TREASURE  
GUARD WILL DIE  
A THOUSAND DEATHS  
IF THE FEARFUL  
TREASURES  
BURN!





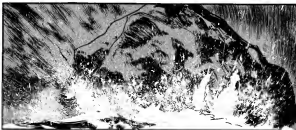
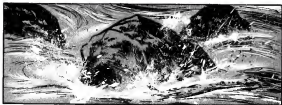


















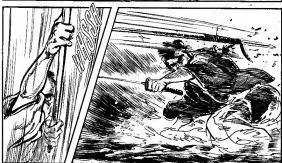
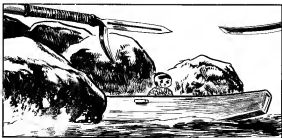


















THAT DAY THE  
FIRE BECAME LIKE  
A WYVERN. HAD WE  
HELD OUR GROUND,  
WE *WAS* WOULD HAVE  
PERISHED IN THE  
FLAMES.

THAT WAS  
WHY I ORDERED  
MY MEN TO  
SAFETY.



....  
....



THE LIFE OF A *WARRIOR*  
SHOULD BE OFFERED UP  
TO HIS *GOODY*. NOT TO A  
CARTER, NOT TO A  
FIREHOUSE. THIS WAS NO  
BATTLE THAT WOULD  
DETERMINE THE FATE OF THE  
COUNTRY. IT WAS A *WAR*.  
NOTHING MORE.

AND FURTHER, TO  
CANCELS THOSE HIGH  
OFFICIALS WHO SCRAMBLED  
SO FRANTICALLY TO  
SHED THEIR *OWN*  
RESPONSIBILITY.

I FLED THE MAN  
TO ENSURE THAT THE  
MEN WHO HAD FOLLOWED  
MY ORDERS AND EVACUATED  
WOULD NOT BE CRITICIZED  
NOR HELD RESPONSIBLE.  
I DID IT TO TAKE *ALL*  
RESPONSIBILITY  
UPON MYSELF.



AND SO I WOULD  
ASK ONE THING OF  
YOU. I DON'T CARE WHAT  
REWARD YOU SEEK.  
CAN YOU EVER BE FORGIVEN  
FOR BECOMING AN ASSASSIN,  
AND TAKING INNOCENT  
LIVES?

PERHAPS YOU'LL  
ACHIEVE YOUR *ENDS*  
BY SUCH MEANS, BUT  
YOU WON'T DESERVE  
TO BE CALLED A *WARRIOR*.  
YOU WON'T DESERVE  
TO BE CALLED *HUMANITY*.



A BUSHY  
ON HIS WAY TO  
DEATH SHOULD  
FIND A PLACE OF  
POETRY TO  
DIE.

HUMAN LIFE  
IS PRECIOUS  
PRECIOUS! YET  
YOU...AND THOSE  
FOOL OFFICIALS...  
ALL OF YOU...



FATHER  
AND SON,  
WE LIVE IN  
MISFORTUNE.

NOT  
BUSHY, NOT  
HUMAN...



MISFORTUNE,  
YOU SAY...? TO  
ME...IT SOUNDS LIKE...  
AN ACCIDENT...FOR  
YOUR OWN MISFORTUNE  
NOTHING MORE.

DON'T  
NOW BEHOLD  
IT...I STRIP IT  
AWAY...? A MAN IS  
A MAN, A LIFE  
IS A LIFE...



A PLACE  
OF POETRY...  
WHO DOESN'T  
LIVE THEIR LIVES  
IN HONOR OF SUCH  
AN IDEAL?

WE, TOO...  
AND YET...THERE  
ARE THINGS MORE  
FORGOTTEN THAN  
DEATH, FOR THOSE  
DEEMED THE WAY  
OF THE SAMURAI  
AND THE WAY  
OF MAN...

LONG WOLF AND OUR BOOK ELEVEN: THE END  
TO BE CONTINUED

# GLOSSARY

**bushi**

A samurai. A member of the warrior class.

**bushidō**

The way of the warrior.

**chūsei**

The old educational system's equivalent to high-school students.

**daimyō**

A feudal lord.

**daisetsu**

The old educational system's equivalent to college students.

**dōtanuki**

A battle sword. Literally, "sword that cuts through tones."

**Edo**

The capital of medieval Japan and the seat of the shōgunate. The site of modern-day Tokyo.

**han**

A feudal domain.

**hanishi**

Samurai in the service of a han.

**hanamoto**

*Daimyō* considered utterly loyal to the Tokugawa clan, with the right to meet the shōgun face to face. Their title, "standard bearers," came from history, when the warriors who would be promoted in peacetime to *hanamoto* had been the most trusted allies of Tokugawa Ieyasu, the first of the Tokugawa shōguns.

**honorifics**

Japan is a class and status society and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Wolf and Cuckoo*—archaic, used for higher-ranked or highly respected figures *sama*—used for superiors.

**jōdai**

Castle warder. The ranking low official in charge of a *daimyō*'s castle and *han* when the *daimyō* was in residence in Edo.

**kago-shō**

A peasant petition to the shōgunate, indicting a han's leadership for abuses. Those delivering such a petition did so knowing that they would be executed for insolence, whether the *han* was found guilty or not.

**karō**

Elders, usually the senior advisor to a *daimyō*. Since the *daimyō* was required to alternate each year between life in his castle in the han and his residence in Edo, there was usually an *Edo-karō* (Edo-elder) and a *han-karō* (han-elder), who would administer affairs when their lord was away.

**katsu**

The shout of a Zen priest, meant to jolt a student into self-awareness.

**kōgi kaishakunin**

The shōgun's own sword, who performed executions ordered by the shōgun.

**koto**

A traditional Japanese zither. The thirteen silk strings are tuned by moving individual ivory bridges.



### **Kyoto shoshidai**

The shōgun's emissary to the Imperial Court in Kyoto. Although real power lay with the shōgun in Edo, the shōgunate maintained the fiction that the emperor was the ultimate authority in Japan. The *shoshidai* maintained contact with the imperial household and the aristocracy, and oversaw tax collection and other shōgunate business in the old capital.

### **meifumadō**

The Buddhist Hell. The way of demons and damnation

### **Meirin-kan**

Each *han* had its own school for the children of *hanushi* retainers. The school in Hagi was called the Meirin-kan.

### **o-niwaban**

A ninja. Literally "one in the garden." Ninja had their heyday in the time of warring states before the rise of the Tokugawa clan. Originally mercenaries serving different warlords, by the Edo period they were in the service of the central government. The most famous were the ninja of Iga and Kaga, north of Kyoto. The *Kurokawa* that appear in *Love Waifand Cie* were officially the laborers and manual workers in Edo Castle. Whether they truly served as a secret spy corps is lost in history.

### **Ōsaka Castle**

The largest castle outside of Edo, originally built by Hideyoshi Toyotomi, the first unifier of Japan. After the Tokugawa clan took the castle by siege, it became their stronghold in western Japan, from which they monitored the activities of the unruly western *han*.

### **rōjō**

Senior councillors. The inner circle of councillors directly advising the shōgun. The *rōjō* were the ultimate advisory body to the Tokugawa shōgunate's national government.

### **rōnin**

A masterless samurai. Literally "one adrift on the waves."

### **ryō**

A gold piece, worth 60 *monme* or 4 *kan*

### **ryū**

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *deshi* students that sought to learn from the master.

### **Shōheikō**

The shōgunate's institute of higher learning, founded in Edo in 1691. It was named after the birthplace of Confucius.

### **shōsei**

The old educational system's equivalent to middle-school students

### **sōmeishu**

A master village chieftain. In Edo Japan, a select handful of *sekiho* (village chieftains) were assigned official duties by the *asake-bugyō* (Edo city commissioner) and local *shaku* (magistrate). Peasants were forbidden to bear arms and had no family names, but these select few were given special dispensation to wear a sword and pass down their family name. A *sōmeishu* spoke for all the *sekiho* of the *han*.

### **sumi**

Japanese ink, used for calligraphy and *sumi-e* (ink paintings). It comes in a solid block and is wetted with water in a tray.

### **urameshiya**

"Vengeances." The traditional wail of Japanese ghosts. A threat of this sort was considered very real and frightening.

### **Wajō**

A term of respect for a high priest or the head of a temple.

# KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Lone Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

*Lone Wolf and Cub* was first serialized in Japan in 1970 (under the title *Kozure Ōkami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryoichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Senjuku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



# GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kami-shibui*, or “paper-play” narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-hon* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-hon* readers.

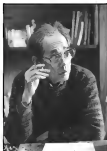
In 1967, Kojima broke into the magazine market with his series *Dofinki*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Genji*

*Okami* (*Love Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme-song records. Koike and Kojima were soon dubbed the “golden duo” and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

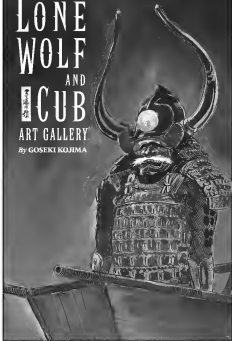
In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.



# LONE WOLF AND CUB

ART GALLERY

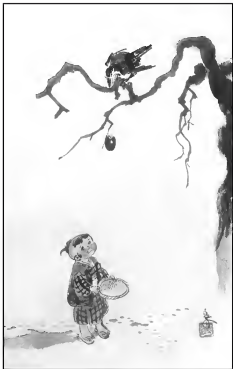
By GOSHEKI KOJIMA























America's best-selling graphic-novel series continues! The Lone Wolf and his cub, father and son, are separated by the hatred of the evil Betsudo Yagyu — and the path to togetherness is lined with blood and honor. As Ogami continues his search for little Daigoro, he must battle deadly Yagyu assassins and aspiring, cocky samurai. He prepares to give them a taste of his blade... Meanwhile, Daigoro visits a crazed old woman living under a bridge, and teaches her a valuable lesson. In these and other stories in this volume, *Lone Wolf and Cub* continue to unlock the mystery of the Yagyu, one step closer to the truth behind their quest for vengeance!

*"Important and influential ... (Lone Wolf and Cub) is at once a criticism of the degraded day to day incarnation of the Japanese warrior code and a recognition of its appeal in its purest form."*

— Owen Erasmus, *Indy Magazine*

GRAPHIC NOVEL/MANGA



Front cover illustration  
by FRANK MILLER  
and LYNN VARLEY

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